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BBC-1

CAMERA SCRIPT

23/1/4/3373

"D R. W H O"

TX 65

SERIAL 'N'

Ep.1: 'The Web Planet'

by Bill Strutton

Producer .....	VERITY LAMBERT
Director .....	RICHARD MARTIN
Designer .....	JOHN WOOD
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Make-up Supervisor .....	SONIA MARKHAM
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Vision Mixer .....	CLIVE DOIG
Floor Assistant .....	T. BECKETT
Crew .....	FOURTEEN

CAMERA REHEARSAL: FRIDAY, 22ND JANUARY 1965 - RIVERSIDE 1

Camera rehearsal (with TK-23 from 10.30)	10.30 - 1.00 p.m.
LUNCH .....	1.00 - 2.00 p.m.
Camera rehearsal (with TK-42 from 4.00).	2.00 - 7.00 p.m.
DINNER .....	7.00 - 8.00 p.m.
Camera rehearsal .....	8.00 - 8.15 p.m.
Line-up .....	8.15 - 8.45 p.m.

RECORDING: VT/4T/25751 ..... 8.45 - 10.00 p.m.

TRANSMISSION: Saturday, 13th February 1965.

A photographer from Pictorial Publicity will be in the Studio for the last run-through - from approx. 5.30 p.m.

Technical Requirements:

Cam.1 - Ring Ped. 10:1 zoom	2 Booms (bicycle type)
Cam.2 - Ring Ped. 35, 24, 16, 9.	Mini Boom
Cam.3 - Ring Ped. 50, 35, 24, 16.	Echo
Cam.4 - Ring Ped. 35, 24, 16, 9	Radiophonics SFX Zarbi
Cam.5 - Ped. & Tower. 10:1 zoom.	Music on disc
SFX: Shalcross Periscope on Cam.4 or tilt lens	(Voices on echo to be rec. before lunch)

Genlock  
Overlay

C A S T      L I S T

---

Dr. Who ..... WILLIAM HARTNELL  
Ian Chesterton ..... WILLIAM RUSSELL  
Barbara Wright ..... JACQUELINE HILL  
Vicki ..... MAUREEN O'BRIEN  
Zarbi Operators: ..... ROBERT JEWELL  
JACK PITT  
GERALD TAYLOR

"DR. WHO" SERIAL 'N' EP.1: "The Web Planet" DIRECTOR: Richard Martin

RUNNING ORDER

Page	Scene	Characters	Light	Cams	Booms	Shots
1	TK1. Titles (TK23)				S.O.F.	
1-3	TK2. Trailer(TK42)	DR. WHO IAN BARBARA VICKI			S.O.F.	
3	TK3. Plain, Satellites, web, Tardis (TK23)  s/i 2 slides					
3-4	1. Int. Tardis	DR. WHO IAN BARBARA VICKI	D Y (Lunar light)	1A, 2A, 3A, 4A	C1, B1	1-8
4-5	2. Ext. Planet Vortis	ZARBI 1		5, 2B, 1A	A1	9-11
5-6	3. Int. Tardis	DR. WHO IAN BARBARA VICKI	"	3A, 4A	C1, B1	12- 16
6-7	4. Ext. Planet Vortis	ZARBI GUN ZARBI 1	"	1B	A1	17
7	5. Int. Tardis	DR. WHO IAN BARBARA VICKI	"	3A, 4A	C1, B1	18- 19
7	6. Ext. Tardis on Planet	--	"	5, 1A		20- 21
7	7. Ext. Planet Vortis	ZARBI 1 ZARBI 2 ZARBI GUN	"	1A, 2B, 4B	A1	22- 25
RECORDING PAUSE						
8-11	8. Int. Tardis	DR. WHO IAN BARBARA VICKI	"	3A, 4A, 5, 2A, 1A	C1	26- 39
RECORDING BREAK						
12-13	9. Int. Tardis Living Quarters	VICKI	"	30, 4C	B1	40- 47
13-15	10. Ext. Planet Vortis	DR. WHO IAN	"	1C, 2B	A1	48- 50
15	11. Int. Tardis	BARBARA IAN } on DR. WHO } scanner	"	3A, 1C, 4D	C1	51- 53

/cont....

Page	Scene	Characters	Light	Cams	Booms	Shots
15-17 inc. extra pages	12. Int. Tardis Living Quarters	VICKI BARBARA	DAY (Lunar light)	3C, 4C	B1	54- 60 inc. extra shots
17-19	13. Ext. Planet Vortis <u>RECORDING PAUSE DURING SCENE</u>	IAN DR. WHO	"	1D, 2C, 3A, 4F	A1	61- 65 66- 69
19	TK4. Ext. Pool	--	"	-	-	70
19-21	14. Ext. Planet Vortis	DR. WHO IAN ZARBI	"	2D, 4E 5	A1	71- 73
21	15. Int. Tardis	BARBARA	"	3B	B1	74
21-22	16. Int. Tardis Living Quarters	VICKI	"	5, 3B	B1	74A- 75
22-23	17. Int. Tardis	BARBARA	"	3B/A, 4A, 5	C1	76- 81
23-24	18. Ext. Planet Vortis	DR. WHO IAN	"	2D	A1	82
24	19. Int. Tardis	--	"	3A	C1	83
24	20. Int. Tardis Living Quarters	VICKI	"	4C	B1	84
RECORDING PAUSE						
25	21. Int. Tardis	VICKI	"	3A, 4A	C1	85- 86
25-27	22. Ext. Planet Vortis	DR. WHO IAN BARBARA	"	1B, 2C, 4F	A1 + Pre- rec. echo	87- 88- 95
RECORDING BREAK DURING SCENE						
27	23. Int. Tardis	VICKI	"	3A, 4A, 2A, 1	A1	96- 100
28	24. Ext. Planet Vortis	DR. WHO	"	1C	-	101
28	TRAIL SLIDE ROLLER CAPT. PRODUCER/ DIRECTOR C EDIT SLIDES	-	-	-	-	-

SL

"DOCTOR WHO"

Serial N

EPISODE 1: "The Web Planet"

by

Bill Strutton

VT CLOCK (VT/4T/25751)

Q. TELECINE 1 (TK-23)

FADE UP

TELECINE 1 (TK-23)

Opening titles 27"

S.O.F.

Q. TELECINE 2 (TK-42)

MIX TO

TELECINE 2 (TK-42)

Recap. last ep. (Dur: )

S.O.F.

(TK-23 next)

- 1 -

(On TK-42)

- 2 -

(DOCTOR WHO IS AT  
THE CONTROLS.

IAN WALKS TOWARDS  
HIM.

BARBARA AND VICKI  
TALK, UNHEARD, IN  
THE BACKGROUND)

IAN: Nothing wrong is there,  
Doctor?

DOCTOR WHO: Mm? Oh,  
Chesterton.

IAN: Some sort of problem?

DOCTOR WHO: I don't know.  
I'd have thought it impossible  
- but I suppose we could have  
materialised for a split  
second of time and been caught  
in its influence.

IAN: I'm sorry, Doctor -  
you'll have to put it a bit  
simpler than that.

DOCTOR WHO: We seem to have  
been imprisoned by some kind  
of force, Chesterton. I  
can't break the hold at all.  
Something, somewhere is slowly  
pulling us, plucking us towards it.

(IAN STARES AT THE  
DOCTOR, THEN:)

IAN: Down to where, Doctor?

(TK-23 next)

- 2 -

(On TK-42)

DOCTOR WHO: Mmm?

Q. TELECINE 3 (TK-23)

(DOCTOR WHO AND IAN  
STARE AT EACH OTHER)

END OF REPEAT INSERT

TELECINE 3 (TK-23) Dur:

Ext. Day

W.A. of plain with  
3 satellites on  
skyline (Held)  
Pan up and zoom in  
on small satellite  
in C. bkgd. (Held)

L/B Raps Buela  
Music (1)  
30" app.  
High thin note  
Web Sting (1A)  
Deep taunted note.

S/I SLIDE: "The Web Planet"

Pull back and depress  
to see web in fgd.  
(Held)

S/I SLIDE: Written by  
BILL STRUTTON

End Music (1)  
Materialisation  
theme

Depress further  
beneath web to WS  
plain and zoom in.  
Tardis materializes.

END TELECINE

MIX TO

Silence

1.

1 A

SLOW PAN L. to  
R. showing just  
the top of the  
craggs.

1. INT. TARDIS. DAY.

Int. Ship atmos.

2.

2 A 16 (Caml's pic on scanner)

LOW CU Scanner

(FULL OFF SCANNER  
TO DOCTOR STARING  
UP AT IT.)

Boom C

3.

3 A 35

HIGH BCU Da. WHO

PUSH with him in and  
L., holding back of  
his head. Let go  
R. to reveal IAN  
and BARBARA in loose  
2/S.

(BARBARA IS DRINKING  
SOME WINE. IAN IS  
PUTTING ON A DIFFERENT  
PAIR OF SHOES. BOTH  
ARE LOOKING AT THE  
SCANNER)

DOCTOR: All responses negative.  
Air thin.

(4 next - Deep 4/S)

(3 on 3)

BARBARA: Crags ... pools ...  
It's like a, well ... a  
cemetery. So quiet.

IAN: No vegetation is there?  
And I haven't seen anything  
move yet.

VICKI: That looks a bit grim.  
Where are we?

(IAN AND BARBARA  
STARE ON A SECOND,  
THEN IAN, STARTING  
TO MOVE AWAY, CALLS)

4. 4 A 35

DEEP 4/S VICKI/  
BARBARA/IAN/DR. WHO Doctor!

DOCTOR WHO: Later, Chesterton,  
later. Mmm - all responses  
negative. Now what can be holding  
us here? What force?

VICKI: That looks a bit grim. Where

IAN: Can't there just be something wrong with the Tardis,  
Doctor?

5. 3 A 16

MCU DR. WHO

DOCTOR WHO: Wrong? We've been  
plucked off our course!  
Question is, is it some natural  
phenomenon - or something  
intelligent. Deliberate.  
With a purpose?

6. 4 A 16

2/S IAN/BARBARA

BARBARA: I'm sure you'll find  
the answer, Doctor - you usually  
do.

7. 3 A 16

MCU DR. WHO

DOCTOR WHO: What? Oh, yes.  
Yes. I'm confident I can  
counteract it, Barbara - with  
extra power. Let's see ...

(DOCTOR WHO SNAPS ON  
EXTRA SWITCHES.)

8. 4 A 35

BCU VICKI

2 TO B

(VICKI IS SUDDENLY  
ALERT, LOOKING  
AROUND THE SHIP)

9. 5

WIDE SHOT of  
Tardis.

2. EXT. PLANET VORTIS. DAY.

Let antennae  
appear R., then  
ZOOM IN on the face

(TARDIS AMONG ROCKS.  
TWO ANTENNAE APPEAR

(2 next - LMS  
ROCK X)

(on 5)

7

ROUND EDGE OF  
CRAG, WAVING  
AGAINST THE  
SKY, THE HEAD  
LOOKING TOWARDS  
TARDIS.)

10. 2 B 35

LMS of ROCK X.

Let Head of ZARBI  
in from behind rock

A TWO-PINCEARED  
CLAW COMES INTO  
SIGHT, GRIPPING  
THE ROCK.

Music (2)  
Zarbi  
sting.

A SLEEK, SHINY  
HEAD APPEARS  
FROM BEHIND THE  
CRAG, ITS  
CYCLOPEAN EYE  
WATCHING THE  
TELEPHONE BOX.

End Music  
(2)

11. 1 A

MS of edge of  
Rock Y.

Let ZARBI in from  
behind

A CHIRrupping SOUND  
EMANATES FROM IT.

Zarbi  
Chirrup  
single

ANOTHER ZARBI  
APPEARS AROUND  
A SECOND CRAG.

THE CHIRrup NOISE  
STEADILY RISES.

Zarbi  
chirrup  
double

12. 3 A 35

3/S IAN/BARBARA/DR.

3. INT. TARDIS. DAY.

1 TO B

(DR. WHO, IAN AND  
BARBARI AT THE  
CONTROL PANEL)

Zarbi  
noise  
conts.

DOCTOR WHO: Good, good!  
Considerable power response.

13. 4 A 35

BCU VICKI

(VICKI SHOWING  
SIGNS OF STRESS)

VICKI: Can you hear it? Listen?

Ian, Barbara? What is it?  
What is it?

IAN: What can you hear, Lukki?

(3 next - 2/S  
IAN/DR.)

(13 on 4)

VICKI: ... a humming ...  
Can't you hear it, Ian?

(SHE REACTS AGAIN,  
AS THOUGH THE  
NOISE HAS GOT  
LOUDER)

14. 3 A 24  
2/S IAN/DOCTOR

DOCTOR WHO: It must be an extra-sonic sound - you know, something young people and animals hear. Now stand back, you're in my way!

(IAN MOVES ASIDE)  
DOCTOR WHO  
CONTINUES AT THE  
PANEL)

15. 4 A 24  
TIGHT 2/S BARBARA/  
VICKI

VICKI: It's stopped.  
Barbara, it's stopped.

BARBARA: You all right now?

VICKI: Yes. Yes, thank you.

16. 3 A 24  
3/S DOCTOR/BARBARA/  
VICKI

(BARBARA MOVES AWAY /  
FROM VICKI TO  
REJOIN THE DOCTOR)

BARBARA: Doctor, we've got to get away from this place.

DOCTOR WHO: I agree, my dear. I agree. At least the power build up was satisfactory. Now. Motors!

17. 1 B  
LOW SHOT of top  
of ROCK X. 4. EXT. PLANET VORTIS. DAY.  
Let ZARBI VENOM GUN  
in  
PULL OUT FAST to  
let ZARBI in L. fgd.

(A ZARBI VENOM GUN  
APPEARS AND IS  
MANOEUVRED INTO  
POSITION, AIMED  
AT THE TARDIS.)

(3 next - 4/S)

THE HEAD OF A  
ZARBI APPEARS  
BEHIND IT)

18. 3 A 35

4/S DOCTOR/BABBLE/  
I.N/VICKI

5. INT. TARDIS. D.Y.

1 TO A

(DOCTOR WHO, I.N.,  
BABBLE AND VICKI  
AT THE CONTROLS.)

19. 4 16

TIGHT 2/S  
BABBLE/I.N.I.N. AND BABBLE  
EXCHANGE UNHAPPY  
GLANCES)

20. 5

TIGHT SHOT of  
TARDIS

6. EXT. TARDIS. PL.NET VORTIS.

4 TO B

(THE TARDIS IS  
OBVIOUSLY TRYING  
TO TAKE OFF.)

21. 1 (reversed)

CAPTION: Empty  
Landscape (taken  
from 5's tower).MIX BETWEEN TWO SHOTS  
in time to SFX  
using only inlayed  
portion of 5's shotIT FADES AND WE  
START TO SEE  
THROUGH IT.  
IT RETURNS TO  
SOLID, THEN  
STARTS DISAPPEARING  
AGAIN. IT REFLDS  
THIS SEVERAL TIMES)

22. 2 B 24

LOW CU ZARBI

7. EXT. PL.NET VORTIS. D.Y.

WHIP P.M with  
ZARBI up to o'clock X,  
letting in VENOM  
ZARBI GUN(ZARBI WHIPS L.  
TO CONTROL GUN.  
GUN LEVELS ON  
TARDIS.)

23. 1 A

CU ZARBI 2

ZARBI 2 MAKES  
FURIOUS HAND  
RUBBING ACTIONS)

24. 4 B 16

MS TARDIS.

S/I

24a. 2 A

CAPTION: The Web

S/I

25. 1 A

ECU ZARBI 2'S eye

/2 TO A/

RECORDING PAUSED FOR C.M.4 TO SET UP SHALLOWS SCOPE OR TILT LENS

(Rec. pause)

26. 3 A 21  
LOW SHOT through glass dome of power column.  
It sinks into control desk to reveal DOCTOR/BARBARI/I.N/VICKI in TIGHT 4/S

8. INT. T.DIS. DAY.

(DR. WHO, I.N., BARBARI, VICKI  
.../B WHEN POWER COLUMN SINKS.)

CHIRPING NOISE.  
VICKI SCREAMS AND COVERS HER EYES. BARBARI GASPS AND CLUTCHES HER OWN EYES TOO.

27. 4 A (Periscope)  
WIDE 4/3  
DOCTOR/BARBARI/I.N./  
VICKI

SUDDENLY THE WHOLE SHIP LUNCHES TO ONE SIDE.

IAN AND DOCTOR WHO STEADY THEMSELVES AT THE LABORATORY.

VICKI CURLS AND TWISTS AND FALLS.

28. 3 A 24  
HIGH CU BARBARI

BARBARI IS HURLED IN THE DIRECTION OF THE SCANNER. SHE LOOKS UP AT THE SCREEN WHICH IS A MASS OF INTERFERENCE.

29. 2 A 16  
LOW CU SCANNER

30. 1 A (Pic. on scanner)  
ZOOMING wildly

SUDDENLY ALL OUTSIDE NOISES AND THE INTERFERENCE STOP.

31. 5  
WIDE SHOT into TARDIS

DOCTOR WHO AND I.N. ACT TO THE FACT THAT ALL IS NOT NORMAL. DOCTOR WHO MOVES TO THE CONTROL PANEL)

32. 3 A 35  
2/3 DOCTOR/I.N.

PULL R. to let in BARBARI. Take DOCTOR and IAN across behind her, making DEEP 3/8 BARBARI/DOCTOR/I.N.

I.N.: what's happening, Doctor?  
What's happening?

(DOCTOR WHO IS TAKING NO NOTICE. HE TRIES SEVERAL SWITCHES.)

(2 next - Low CU SCANNER)

(32 on 3)

DOCTOR: We're caught, trapped,  
held by some strange phenomenon.  
No power - the Ship is useless.

33. 2 A 16 LOW C/U SCANNER BARBARA: (VOICE OVER) Doctor,  
Ian - look. //

34. 1 (Pic. on screen) WIDE, STLDY shot I saw something move - out there..  
of crags X-Y One of the crags.

IAN: Where?

35. 3 A 35 3/5 BARBARA/I.N./ DOCTOR: / BARBARA: Out there. I saw it. /  
I saw it flash.

I.N.: Well - it's not there now,  
Barbara.

BARBARA: (SIMPLY) I can see  
it's not there now.

DOCTOR WHO: Yes, all right.  
All right. There's no need for  
us to snap at each other, is there?

BARBARA: Sorry.

DOCTOR WHO: What you saw, my  
dear, was most probably cosmic  
interference.

BARBARA: I'm almost sure ...

36. A 34 RIGHT /, B.BARBARA/I.N./ DOCTOR/VICKI fgd. (BARBARA PUSHES OFF  
TOWARD THE DOCTOR)

Vicki!

(BARBARA PUSHES PAST  
THEM. THEY TURN AND  
MOVE AFTER HER.)

VICKI IS UP ON ONE  
ELBOW)

HOLD on BARBARA as  
she goes to VICKI  
and PUSH IN slightly  
as they move US,  
HOLDING on I.N & DOCTOR  
as they X and letting  
BARBARA & VICKI go

VICKI: It's gone ... the noise ...

BARBARA: Yes, it's all right now.

(36 on 4)

(BALBALA STARTS TO  
HELP VICKI UP TOWARDS  
THE DOORS OF THE  
LIVING QUARTERS)

BALBALA: (cont...) I think you'd  
better have a lie down.

L.N: Well, Doctor?

Nothing for it, dear boy. It's a  
DOCTOR WHO: case for exploration.  
Determine what this interference  
is - how to counteract it.

L.N: You and I will do it alone.  
I'll just tell the others ...

(L.N MOVES TOWARDS  
THE DOOR AS DOCTOR  
WHO BECOMES INGROSSED  
IN THE CONTROL PANEL)

BALBALA COMES TH. CUGH  
THE DOOR BEFORE L.N  
GETS THERE)

How is she?

DR. J...: Better. Doctor, do  
we have such a thing as a, well,  
a sedative?

DOCTOR WHO: Should be with the  
first aid kit. You know where  
it is - over there, in the  
cupboard.

37. 3 A 16  
MS BALBALA

BALBALA: Oh, thanks. /

(BALBALA MOVES OVER  
TO CUPBOARDS)

Tch. Look at all this stuff.

(SHE PULLS OUT SOME  
ANTIQUES, SHOWS THEM  
TO L.N, PUTS THEM  
BACK)

L.N in L.

(4 next - 3/S  
DOCTOR/BALBALA/L.N)

(37 on 3)

BARBARA: (cont..) One of these days, Doctor, I'm going to have a big spring clean around here.

I.N.: Barbara, the Doctor and I are going to have a look round, outside. (BARBARA LEAVES)  
Don't worry, I'll make certain he doesn't wander too far away.

38. 4 A 24

3/S DOCTOR/BARBARA/I.N

DOCTOR WHO: Wendy, Chesterton?

38a. 3 A 16

3/S DOCTOR/I.N

BARBARA: Be careful, both of you.  
(SHE GOES)

DOCTOR: I want you to wear this A.D.J.

I.N.: A.D. what?

DOCTOR: Atmospheric density jacket.

I.N.: Oh, is the atmosphere thin?

DOCTOR: Yes, it certainly isn't normal.

I.N.: What's this?

DOCTOR: This is what you call a respiratory compensator.

I.N.: I see, a sort of advanced oxygen mask, eh?

38b. 4 A 24

L.2/S DOCTOR/I.N

Door in front of F.

DOCTOR: Exactly.

I.N.: But Doctor, how can we open the doors; we have no power?

39. 3 A 50

VERY WIDE 2/S

I.N/DOCTOR with doors in between

(HE FLICKS SWITCHES)

DOCTOR: This is something I never... this is not merely a decoration, my boy.

(THE DOCTOR TAKES OFF HIS KING AND GOES OVER TO LABORATORY AREA.  
I.N FOLLOWS. THE DOCTOR FLICKS A SNITCH. THE DOORS OPEN AND THEY EXIT)

RECORDING BLACK FOR BOOM B TO SWING AND BARBARA TO GET INTO POSITION

1 TO C	3 TO C
2 TO B	4 TO C

(Rec. Break)

40. 3 C 35 BOOM Bl7 (turned)/  
Loose 2/S  
S. B. B. B./VICKI 9. INT. TUNDIS. LIVING QUARTERS. DAY.

(BARBARI GIVING VICKI  
A PILL)

41. 4 C 16 BARBARI: There, take that and  
TIGHT 2/S you'll feel much better. /

VICKI: What is it?

BARBARI: Oh, it'll just help  
you sleep easier, that's all.

VICKI: May I see the container?  
Yes, all right.

(VICKI SWALLOW PILL  
AND HANDS GLASS  
BACK)

BARBARI: No aches or pains?

42. 3 C 24 VICKI: I didn't hurt myself -  
TIGHT 2/S ears still sting a bit, but  
that's all. /

SHOTS CONTINUE  
CUTTING BETWEEN  
CAMS. 3 and 4,  
3 DIRECTED

: Well, have you decided  
whether you're going to take  
the prescribed dose?

VICKI: They seem ~ bit mediocre...

: I beg your pardon ...

VICKI: You wouldn't like it if  
I wanted to stick leeches on you,  
would you? And it boils down to  
the same thing! These may have  
been taken in your time ...

: Now what ~ minute,  
Vicki, don't blame my generation  
for everything. These belong to  
the Doctor.

( next )

VICKI: Well, he must have picked them up on his travels, then. I've never heard of ...  
(SHE READS) ... (Chemical formula from bottle).

BABABA: Oh - so you took medicine at school, did you?

VICKI: Of course, I did!  
(SURPRISED) Didn't you teach it?

BABABA: No - we worked up from the three 'H's'.

VICKI: Oh? What are they?

BABABA: Reading, Writing and Arithmetic ...

VICKI: It was a nursery?

BABABA: It was not!

VICKI: I wish I'd have gone to your school. We had to take an Educational Certificate on Medicine, Science, Physics, Chemistry, and, oh lots of things.

BABABA: Had to take - you mean...?

VICKI: (NODDING) I did that when I was ten...

BABABA: Ten! What did you do in your time? Live in the classroom.

VICKI: Practically - a whole hour a week.

(BABABA SHOUTS)

We had these machines, you see, and ....

( on )

- 12b -

Ba.Ba.Ba.: Yes, all right.  
Now look, Vicki, you don't  
think these pills are going to  
harm you, do you?

VICKI: No....

Ba.Ba.Ba.: Well, suppose you  
just pander to my ancient  
medieval superstition and take  
them for me, eh?

VICKI: Well ....

Ba.Ba.Ba.: It'll save me the  
trouble of putting on a mask and  
paint and dancing round a fire  
to ward the evil spirits off.

(VICKI LAUGHS)

VICKI: Oh, all right.

(SHE TAKES THE  
PILL, DRINKS  
THE WATER)

Ba.Ba.Ba.: Good - now you just  
try and get some rest.

VICKI: That's nice, Barbara -  
I haven't seen you wear it before.

Ba.Ba.Ba.: The bracelet? I  
haven't had it long ...

VICKI: Was it a present?

43. 4 C 9  
CU VICKI

Ba.Ba.Ba.: Yes.

44. 3 0 16  
IS Ba.Ba.Ba.

VICKI: From Ian?

45. 4 C  
?/b

Ba.Ba.Ba.: No. Nero, as a  
matter of fact.

(3 next a/b)

- 12b -

(... on ...)

46. 3 C 16  
C/b

VICKI: Nero? But it couldn't  
haven't been.

47. 4 C 16  
TIGHT 2, S

BABE: I haven't been able to  
tell you before, but Ian and  
I went to Rome, just like you  
and the Doctor.

HOLD TIGHT,  
letting BABE  
out of frame.  
PUSH IN on VICKI

VICKI: Yes, but - how? When?  
I mean ...

BABE: I'll tell you all about  
it when you wake up.

VICKI: I'm not sure whether  
you're making it up or not.  
I'll ask Ian - he'll tell me.

BABE: All right. He'll be  
back soon.

VICKI: Back? He's gone outside?

48. 2 B 35

WIDE 2/S IAN/DOCTOR

/BOOM 1/

10. EXT. PLANET VONTIS. D.Y.

(DOCTOR WHO AND IAN  
OUTSIDE THE TARDIS.)

THE DOCTOR PULLS AWAY  
A LOOSE PIECE OF THE  
ROCK, MOVES TOWARDS  
IAN WITH IT, HIS  
FEET CRUNCH ON THE  
GROUND ECHOINLY.)

DOCTOR WHO: See this, Chesterton?  
Come over here and learn something.  
It looks like Mica.

IAN: One of the silicates.

DOCTOR: I would say it's capable of  
withstanding great heat. Have you got  
something sharp I can use?

IAN: What?

DOCTOR WHO: Something sharp

(next - now  
C/S I N)

(Scan 2)

I.N.: Yes, my pen.

(THE PEN VANISHED)

What on earth?!

DOCTOR WHO: What sort of a conjuring trick is that?

I.N.: It's not a conjuring trick. My pen - it's just vanished, into thin air. (SHOUTS) My gold pen - it vanished. (ECHOES) Vanished..ished...  
DOCTOR: What was the metal content of that pen?

I.N.: It was gold.

DOCTOR: Gold?

+9. 1 C  
L.C. C.R. T.H.

WIDEN to let  
DOCTOR in R. of F.

DOCTOR WHO: My ... dear boy ... it's just an echo. Now don't start telling me you've never heard of that!

I.N.: No, I don't mean that.  
It's just this place,  
this feeling.

DOCTOR WHO: What are you talking about?

I.N.: Haven't you got a feeling we're being watched?

DOCTOR WHO: Not particularly - but as a matter of fact, if I lived here, and heard you shouting your head off, I'd probably come and have a look at you myself.

(2 next - 2/S a/b)

(49 on 1)

L.N: But you wouldn't take my pen.

Your pen.

DOCTOR: (AFTER A PAUSE) Whatever force is holding the Tardis here has got your gold pen. There's something we've got/Come on. go solve.

50. 2 B 35  
2/S a/b

(THE DOCTOR TURNS/  
AND STEPS OUT  
BOLDLY.)

Let DOCTOR out h.

HE GOES AFTER HIM.)

51. 3 . 24  
LS BARBARA

/BOOM C1/

11. INT. TARDIS. DAY.

(BARBARA MOVES  
ACROSS PAST THE  
CONTROL TABLE  
TO... DS THE SCANNER  
AND LOOKS UP AT IT. //  
SHE SEES L.N AND  
THE DOCTOR MOVING  
ACROSS AND OUT OF  
SIGHT BEHIND SOME  
CLOTHES)

52. 4 D 16  
LOW CU SCANNER

52a. 1 (picture on scanner)  
LS DOCTOR & L.N

(SUDDENLY BARBARA'S  
L. ARM JERKS OUT OF  
ITS OWN ACCORD,  
PULLING HER TOWARDS  
THE DOOR. SHE  
PAUSES, STARES, KUBS  
HER HANDS TOGETHER,  
AND LOOKS AROUND,  
BACKS AWAY OUT OF THE  
CONTROL ROOM, AND OUT  
THROUGH THE ADJOINING  
LIVING QUARTERS' DOOR)

54. 4 C 35  
HIGH LS VICKI

/BOOM B1/ (turned)

12. INT. TARDIS. LIVING QUARTERS. DAY.

BARBARA in L.

(VICKI STILL IN  
HAR BUNK. BARBARA  
COMES IN.)

3 TO C

VICKI: Barbara?

(3 next - Tight MS)  
Barbara

(54 on 4)

BARBARA: Oh, I'm sorry, Vicki - did I wake you?

VICKI: No. (PAUSE) Others come back yet?

BARBARA: Not yet.

54a. 3 C MS L.A.S. ... VICKI: Is something wrong? /

54b. 4 C a/b BARBARA: No! Why? /

54c. 3 C a/b VICKI: I don't know. You seem nervous. /

54d. 4 C FS VICKI BARBARA: There's something about this planet. /

55. 3 C 24 NIGHT FS BARBARA to include L. arm with bracelet VICKI: Yes, I wish we'd materialised in some really luxurious time - you know, with lots of lovely things to buy, and wear, and eat ...

(BARBARA'S ARM RISES IN JERKS UP INVOLUNTARILY. VICKI STOPS SPEAKING TO WATCH. BARBARA COMPLETES THE GESTURE, TRYING TO MAKE IT LOOK NATURAL)

56. 4 C 35 2/S a/b VICKI: Is your arm hurting, Barbara?

BARBARA: Er, no. No.

(BARBARA DECIDES TO TRY TO EXPLAIN)

57. 3 C 16 BCU BARBARA BARBARA: Sounds silly, but it feels as though it doesn't belong to me. A moment ago, it moved. Without my intending it to.

58. 4 C 16 SU VICKI (VICKI STANDS AT HER.)

(3 next - WIDE 2/S  
VICKI/BARBARA)

59. 2 - C - 21 / S - 76 / - - - - -  
A woman in a long white dress stands in a room. There is obviously a struggle between her and someone off-camera.

(B. BILL STANDS UP,  
DEJUSS VICKI'S  
BEDCLOTHS, MOVING  
OUT)

60. 1 - D / - - - - -  
The woman is standing in the room, looking towards the camera. She says, "I'm just letting my hair down..."

61. 2 - C / - - - - -  
(B. BILL COOS.  
STAY ON VICKI)

62. 1 - D / - - - - -  
The woman is standing in the room, looking towards the camera. She says, "I'm just letting my hair down..."

DOCTOR: DOCTOR  
I'M OUT OF FOB  
I'M OUT OF GLOBE  
I'M OUT OF TUBE  
I'M OUT OF TUBE  
BY THE WAY SHE SAID,  
HE GLOBS THE DOCTOR,  
AND I'M IN IT  
I'M IN IT.

62. 1 - D / - - - - -  
The woman is standing in the room, looking towards the camera. She says, "I'm just letting my hair down..."

THEI SAY I  
MODEL STATUE  
MIDING INTO  
THE SKY. IT  
SHOWS FAUCET  
WINGS EXTEND.

63. 2 - C - 21 / S - 76 / - - - - -  
(DOCTOR WHO AND  
I N MOVE FORWARD)

FALL: This has been built.

DOCTOR: Yes, but when? It's old, Chesterton, old - so ancient. Look at the state of it.

OVERLAY

64. 2 - C - 50  
2/S DOCTOR/I.N  
through blacks

(I.N AND THE DOCTOR  
MOVE FORWARD TO  
BASE OF STATUE AND  
LOOK UP)

65. 1 - D / - - - - -

(65 on 1)

- 13 -  
- 14 -

DOCTOR: Pity we didn't bring a ladder with us. Might see what's up there.

well, it's not Nelson for sure,

DOCTOR: No, no pigeons.

1 TO B  
3 TO B

end music  
(3)

SLIGHT R. DOCTOR WALKS IN AND LOOKS DOWN TOWARD POOL

... E 13 CONT.....

66. 2. C 35

(THE 2/S DOCTOR JUMPS)

(THE DOCTOR AND I.N. LOOK UP OVER CLOUDS. THEN THEY START TO MOVE AWAY.)

DOCTOR: Still - this isn't what's holding the ship here.

I.N.: But it's curious, though.

DOCTOR: Yes, it is. But at the moment I'm interested in finding something much more tangible!

67. 4. F 35

CU POOL

PULL BACK and  
PULL UP to let in  
DOCTOR/I.N. in LS

(THEY MOVE AWAY)

I.N.: Doctor - here ...

(DOCTOR WHO JOINS  
HIM. I.N. POINTS  
AND DROPS ON  
THE POOL)

I suppose it could be water -  
any type of life would need that ...

(2 next - BCU DOCTOR)

(7 or 8)

STANDBY TK-23

(I.N COMES TO  
EDGE OF POOL,  
STOOPS TO GET THE  
TIE LIQUID UP IN  
BOTH HANDS, WHEN  
THE DOCTOR CALLS  
PRENTONILY)

68. 2 C 9

BOU DOCTOR

DOCTOR: Chesterton - wait!

69. 4 F 35

DUR 27S 2/b

Stop!

2 TO D

(I.N HALTS AS  
DOCTOR WHO HURRIES  
UP AND SHOVES HIM  
ASIDE FROM THE POOL.  
I.N STAGGERS SIDEWAYS.)

I.N: What's the matter?

DOCTOR WHO: Mmmmm....

• TK-23

(HE HOLDS OUT A  
HAND AND SNAPS  
HIS FINGERS)

Tie ... that'll do - let me  
have your tie.

I.N: I haven't got one.

DOCTOR WHO: Yes, your tie, the  
thing round your middle.

(I.N HANDS IT OVER)

DOCTOR WHO: Now - let's see ...

(HE HOLDS OVER,  
DANGLES IT, THEN  
OVER THE POOL)

I.N: What are you doing? Hey!

70. TELLING 4 (TK-23) Dur:

Ext. Day.

The end of the tie is  
lowered into the pool.  
A smouldering arises.

The tie is withdrawn,  
frayed at the end.

END TELLING

I.N: (VOICE OVER) Well, of  
all the ...!

71. 2 D 24

HIGH TIGHT 27S

DOCTOR/I.N

14. EXT. PLATE VO T1S. D.Y.

(4 next - CU I.N)

(71 on 2)

4 TO E

(DOCTOR WHO EXHIBITS  
THE LMN NT OF TH.  
TIE)

DOCTOR WHO: You see!

I.N: You, you've ruined it!  
That's my Coal Hill School tie!  
And you - you just ...

DOCTOR: Saved your life? Well  
you were about to put your  
hands in it, , were you not?  
There could have been remnants  
of a Coal Hill teacher in there  
instead of his tie ...

(I N SNATCHES TH.  
LMNANTS OF THE TIE,  
HOLDING IT TO HIS  
SHIRT)

DOCTOR: After, he said. Water.  
What did you teach at that school -  
apart from that ridiculous  
pastime of kicking a bladder  
about on a field? Mm?

(THE DOCTOR MOVES  
AWAY SLIGHTLY, HIS  
BACK TO THE POOL.  
I N MOVES ACROSS  
AND LOOKS DOWN INTO  
THE POOL)

I.N: Never mind about me. What  
is it?  
DOCTOR WHO: Silica? ... Echoes? ...  
Gold. And now acid. Similar  
properties to formic acid. (MUMBLES  
strange ... very strange... ABOUT  
OTHER ACIDS)

(FROM I.N'S P.O.V.  
IS SEEN THE  
REFLECTION OF A  
WATCHING ZARBI. L/B  
IT MOVES AWAY, End of  
DISLODGING A Piece  
STONE WHICH Neaville"  
FALLS INTO Zarbi  
THE POOL) theme  
music (4)

72. 4 E 16  
CU IN

PULL OUT slightly  
to let DOCTOR in it.

I.N: Doctor! Quickly!

(DOCTOR MOVES  
INTO I.N AS HE  
POINTS INTO POOL) End music  
(4)

(5 next - Wide 3/S  
I.N/DOCTOR/POOL)

(72 on 4)

IAN: There's something in there.  
I saw a light - then something  
broke the surface.

DOCTOR WHO: A light? Reflection  
of a planet ...

IAN: I tell you, Doctor. I saw  
it . . .

DOCTOR: Chesterton, if this  
is your idea of getting your  
own back, because of the tie  
business, it's a pretty poor  
one . . .

IAN: Doctor . . .

DOCTOR: We came here to  
find the source of this  
interference remember - I suggest  
we put our minds to that . . .  
Come along.

(THE DOCTOR MOVES OFF.)

IAN STARTS TO FOLLOW  
HIM. THEY HALT. A  
HUMMING RISSES, ECHOING  
AMONGST THE CLAWS,  
INT. UPTLD BY A HIGH  
CHIRPING.) SFX: Siggle  
Zarbi

(A beat to lose  
Boom . . . Then  
CUT TO . . .)

IAN:

. What is it?

73. 5

WIDE 3/S INT/  
DOCTOR/POOL

4 TO . . .

(THEY BOTH LISTEN)

L/B  
Beginning  
of  
"Pi ce  
Nouvelle"  
Music  
(5)

74. 3 B 35

LOW TIGHT MS  
BARBARA

15. INT. TARDIS. D.Y.

CRAB L. with her,  
holding tight.

(BARBARA IN THE  
CONTROL ROOM,  
HEARS THE SOUND  
AND BACKS AWAY  
AGAINST THE DOOR  
OF THE LIVING  
QUARTERS)

Broken  
cadence  
in high  
disharmony.  
1' app.

74A. 5

Marrow vertical  
shot VICKI

16. INT. LIVING QUARTERS D.Y.

(3 next - VBCU  
BARBARA)

W.B.

- 22 -

(74A on 5)

(    , ASLEEP  
IN HER BUNK,  
MOANS AND TURNS  
IN HER SLEP  
THE NOISE GETTING  
THROUGH TO HER,  
WE CAN HEAR IT  
IN THE LIVING  
QUARTERS, BUT  
NOT AS LOUDLY  
AS IN THE CONTROL

75. 3 B 16  
VLCU BARBARA

17. INT. TARDIS, DAY.

76. 4 A 35  
~~ADAPT OF THIS~~  
BARBARA exits L. of F.

(WE RESUME ON  
BARBARA, SHE  
MOVES IN PERT  
AND WI CHANGE  
ANGLE, TO  
SEE THE TARDIS,  
DOORS, OPEN,  
A PATIENTLY,  
OF THE IR OWN  
ACCORD. THE  
MUSIC UNDERLINES.

77. 3 B 16  
CU TABLE in Laboratory

HOLD metal object in  
whip pan to floor

INCLUDES THE  
TABLE ON THE  
RIGHT OF THE  
DOOR.

78. 5  
CU CONTROL PANEL  
3 PULL OUT TO A FAST  
(3 next - CU BARBARA)

(78 on 5)

ZOOM WIDE to inc.  
ship

MULTI-OBJECTS ON.  
THE TABLE IS STUCK  
TO JUMP AROUND.  
THE CONTROL PANEL  
SPINS AROUND.  
G.SPS.

79. 3 16  
CU B.M.B.

MUSIC  
JL KS T. THIS THE  
End music  
(5)

80. 4 A 16  
HIGH MS B.I.B ...

End music  
(5)

(SM) T.M. > T = full

81. 3 A 50

HOLD on doors as they shut

## AS THE MUSIC VISITS

Ov r mod  
multi barbi  
rois

4 TO C

THE D.O.S. CL SE  
T H I N G H. B.

Peak and cut

82. 2 D 35

PULL BACK with them

(82 on 2)

(DOCTOR WHO AND IAN  
MOVE INTO SHOT  
AND LOOK AROUND,  
LISTENING) Zarbi  
noise  
again  
low

IAN: Are you saying these  
noises are messages?

DOCTOR WHO: They come from some  
sentient thing - or a machine  
operated by it. Chesterton,  
we've got to locate its source...

83. 3 C 35

AS IAN IS SITTING

19. INT. TARDIS. D.Y.

Loud Zarbi  
noise  
fading to  
(THE DOORS HAVE  
OPENED AGAIN.  
THE CONTROL PANEL  
IS STILL SHINNING,  
THEN IT STOPS)

84. 4 C 24

MS VICKI

20. INT. LIVING QUARTERS. D.Y.

(VICKI WAKES AND  
SITS UP)

VICKI: Barbara?

(THERE IS NO ANSWER)

VICKI: Barbara?

(AGAIN THERE IS  
NO ANSWER.  
VICKI GETS OUT  
OF BED AND MOVES  
OFF)

2 E8 C

F.M. 10 . TIST

(4 next - High  
LS VICKI)

(Rec. pause)

85. 4 A 24

HIGH LS VICKI

21. INT. TARDIS. DAY.

(THE DIVIDING DOORS  
INSIDE THE TARDIS  
OPEN AND VICKI COMES  
THROUGH AND LOOKS  
AROUND. SHE MOVES  
TOWARDS THEM, STOPS  
AND SHOUTS)

86. 3 A 50

LS VICKI

VICKI: Barbara! Where are you?  
Barbara?

(SHE DRAWS BACK IN  
FEAR AS THE DOORS  
BEGIN TO CLOSE)

87. 1 B

WIDE SHOT of  
landscape.

22. EXT. PLANET VORTIS. DAY.

U.S. section

(DOCTOR WHO AND IAN  
LISTENING TO VICKI'S  
CALL ECHOING AROUND)

Let DOCTOR & IAN  
in it.

| PRE-RECORDED  
| VICKI: (OVER ECHO FX - LOW)  
| ... Barbara ... Barb... |

Let them go L.

IAN: It's Vicki! - Doctor,  
something's wrong. Back at the  
ship....

DOCTOR WHO: The doors must be  
open.

IAN: Come on, Doctor!

/4 TO F/

REC. BREAK FOR ARTISTS AND FOR CAM.1 TO TURN ITS HEAD & STRIKE BOX

(1 next - Wide shot  
between X & Y)

(Rec. Pause)

88. 1 B (right)

WIDE SHOT between X and Y.

22. CONT....

Let IAN in L.

PULL OUT as he approaches and PULL UP to shoot through web suspended from ceiling.

(IAN COMES RACING IN THE DIRECTION OF THE SHIP AND TOWARDS CAMERA. HE STUMBLES INTO A GIANT WEB)

L/B  
Sonatine  
½ (a) 45  
Web  
music  
(6)

IAN: Hurry, Doctor!

DOCTOR WHO: Chesterton! In front of you! Look out!

IAN: Keep away, Doctor - get to the ship!

89. 2 C 9

BCU IAN

(IAN THRASHES AND STRUGGLES)

IAN: Get back to the ship!

(HE THRASHES WILDLY)

End music  
(6)

90. 4 F 35

LS ACID POOL

PAN UP to see BARBARA

(THE ACID POOL AREA OF THE VORTIS LANDSCAPE. BARBARA, HER HAND HELD IN FRONT OF HER, STUMBLES FORWARD.)

91. 2 C 16

CU POOL

SHE IS COMING

Over mod.  
on chirruping

92. 4 F 16

MS BARBARA

NEARER TO THE

ACID POOL.

93. 2 C 16

CU POOL

Peak and cut

94. 4 F 9

CU BARBARA

(BACK TO IAN STRUGGLING TO FREE HIMSELF)

95. 1 B

TIGHT 2/S IAN/DOCTOR

4 TO A FAST

(3 next - High CU  
VICKI)

(95 on 1)

DOCTOR WHO: Chesterton! Don't move!

2 TO A

(DOCTOR WHO JOINS IAN, WHO STOPS STRUGGLING)

IAN: It hurts ... stings ...

DOCTOR WHO: Don't move ... It's no good - I'll have to go back to the ship - get something to free you with.

IAN: Yes ... all right.

DOCTOR WHO: Keep as still as you can! I'll try not to be too long ...

(THE DOCTOR MOVES OFF)

96. 3 A 50

HIGH CU VICKI

BOOM C

23. INT. TARDIS. DAY.

(VICKI TRIES TO PICK UP ONE OF THE METAL OBJECTS: IT ELUSIVES HER.)

97. 4 A (tilt)

LS VICKI OVER control panel

SHE SHRIEKS AND RUSHES TO CLING TO THE CONTROL PANEL AS THE SHIP JUNCHES. SHE HOLDS ON AND TURNS TO LOOK AT THE SCANNER SCREEN.

98. 2 L 16

SCANNER

THE LANDSCAPE WAVES AND MOVES, AS THOUGH THE SHIP IS IN MOTION.

99. 1 A (pic. on scanner)

WIDE SHOT of landscape.

PANNING L. & R. slightly

VICKI, CLINGING TO THE CONTROL PANEL,

STARTS TO FLICK AT SWITCHES AND LEVERS HAPHAZARDLY.

100. 3 A 50

HIGH MS VICKI over panel

THE CONTROL COLUMN STARTS TO MOVE UP

AND DOWN AND GIVES OFF ITS USUAL NOISE.

1 TO C  
4 TO E

101. 1 C

Fishing rod

WIDE SHOT of landscape where Box stood.

(4 next - Roller)

24. EXT. PL NEUT VORTIS. D.Y.

(101 on 1.)

Let DOCTOR in R.

(DOCTOR WHO RUNS  
INTO SHOT. HE  
STOPS AND LOOKS  
AROUND)

ZOOM IN on DOCTOR  
to hold him in BCU

DOCTOR WHO: The ship. It's  
gone.

S/I TRAIL SLIDE: Next Episode  
THE ZARBI

102. 4 E

ROLLER CAPTION:

F/U CLOSING  
MUSIC

Dr. Who  
WILLIAM HARTNELL

Ian Chesterton  
WILLIAM RUSSELL

Barbara Wright  
JACQUELINE HILL

Vicki  
MAUREEN O'BRIEN

Zarbi Operators  
ROBERT JEWELL  
JACK PITT  
GERALD TAYLOR

Title music by RON GRAINGER  
and the BBC Radiophonic Workshop

Film Cameraman  
PETER HAMILTON

Film Editor  
GITA ZADEK

Story Editor  
DENNIS SPOONER

Designer  
JOHN WOOD

MIX SLIDE: Producer  
VERITY LAMBERT

MIX SLIDE: Directed by  
RICHARD MARTIN  
BBC tv

F A D E      S O U N D      A N D      V I S I O N